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page 36, are favorable examples of these peculiarities. The letter and text are taken from a large folio Bible in the British Museum, measuring twenty-four inches in height by fourteen inches in width. It is profusely enriched with illuminations. The commencement of each book has a marginal border, surrounding and dividing the text into columns, and containing a large initial, sometimes composed of foliage.

PRACTICAL HINTS FOR ILLUMINATORS.

II.

NEARLY all the periods of illuminating were characterized by peculiar styles of coloring. In many works the colors are treated flat, without any attempt to give a raised effect. The ornaments of this style are usually executed on the vellum alone, without any ground color. In others, a relieved effect is given to the ornamental details by shadows.

In illuminations of this school, the enrichments are generally worked upon a ground of gold or color. In illuminations of the thirteenth, fourteenth, and fifteenth centuries, white line-work upon color was largely used. In the party-colored initials and ornaments of the fourteenth century, a white line generally divided the colors, which were at times outlined with black. Beautiful surface decoration was executed in white upon the various rich ornaments of the thirteenth century and early fourteenth.

In shading leaf-work, the illuminator must use the harmonies; such as the deeper tones of the color employed to ground the leaf, or those colors nearest to it on the color circle. For instance, if the leaf be light blue, it should be shaded with dark blue; if normal blue, with blue running to purple. If red, it should be shaded with the tones of crimson (red purple) running to purple as before. The reverse side of the leaves, or turnovers, should be colored with

the full contrasting color of the leaf proper. For instance, if the leaf be blue, shaded with dark blue or purple, the turnover should be orange, shaded with scarlet running to crimson. Leaves may be lighted up with delicate hatchings in gold, white, or very light colors. The deepest shadows may be executed with hatching in black.

Blue, the primary of the first importance, should ever be most largely used in all works of decorative art. Its perfect contrasting color is orange; and its most perfect harmonies are those tones of itself produced by its admixture with white or black.

Red, the second primary, has green for its contrasting color; and all the scales of oranges and crimsons for its harmonies.

Yellow, the primary of most light and power, has

purple for its contrast, and the compounds of itself with white, and the scale of oranges for its perfect harmonies.

These colors, therefore, cannot be used together in juxtaposition with injurious effect.

Green, the contrasting color of red, should be sparingly used in illuminating, being a lighting-up color. It must never be employed for its own value, but only from its power on other tints, which it lights up, or gives vigor to, in an extraordinary degree.

Gold takes the place of yellow in the perfect group of the three primaries with great success; and perhaps nothing is more commonly seen in nearly all departments of decorative art than the triplet—blue, red, and gold.

Gray may be introduced into almost any combination of colors, and forms a beautiful harmony associated with brilliant hues of blue and crimson.

est energies in the ornamentation of their initial letters; and we advise the student also to bestow great care upon those he introduces into his illuminations. The letters may be placed upon solid panels of gold or colors, or surrounded with rich masses of delicate line work, as may be observed in some fourteenth century MSS.

The letters themselves may be executed in various ways. This depends greatly, of course, on the period of illumination the student has selected to work after. The thirteenth, fourteenth, and fifteenth century schools are the best adapted to modern use and requirements.

Miniature subjects, scroll and leaf-work, or diapering, may be used to fill up the centre of the initials. If miniatures are anywhere introduced, they must have immediate reference to the subject of the text.

There are several ways in which a border may be composed: it may be made to entirely surround the text, placed upon a background of gold or color; it may extend only round three or two sides, or it may be confined to one only.

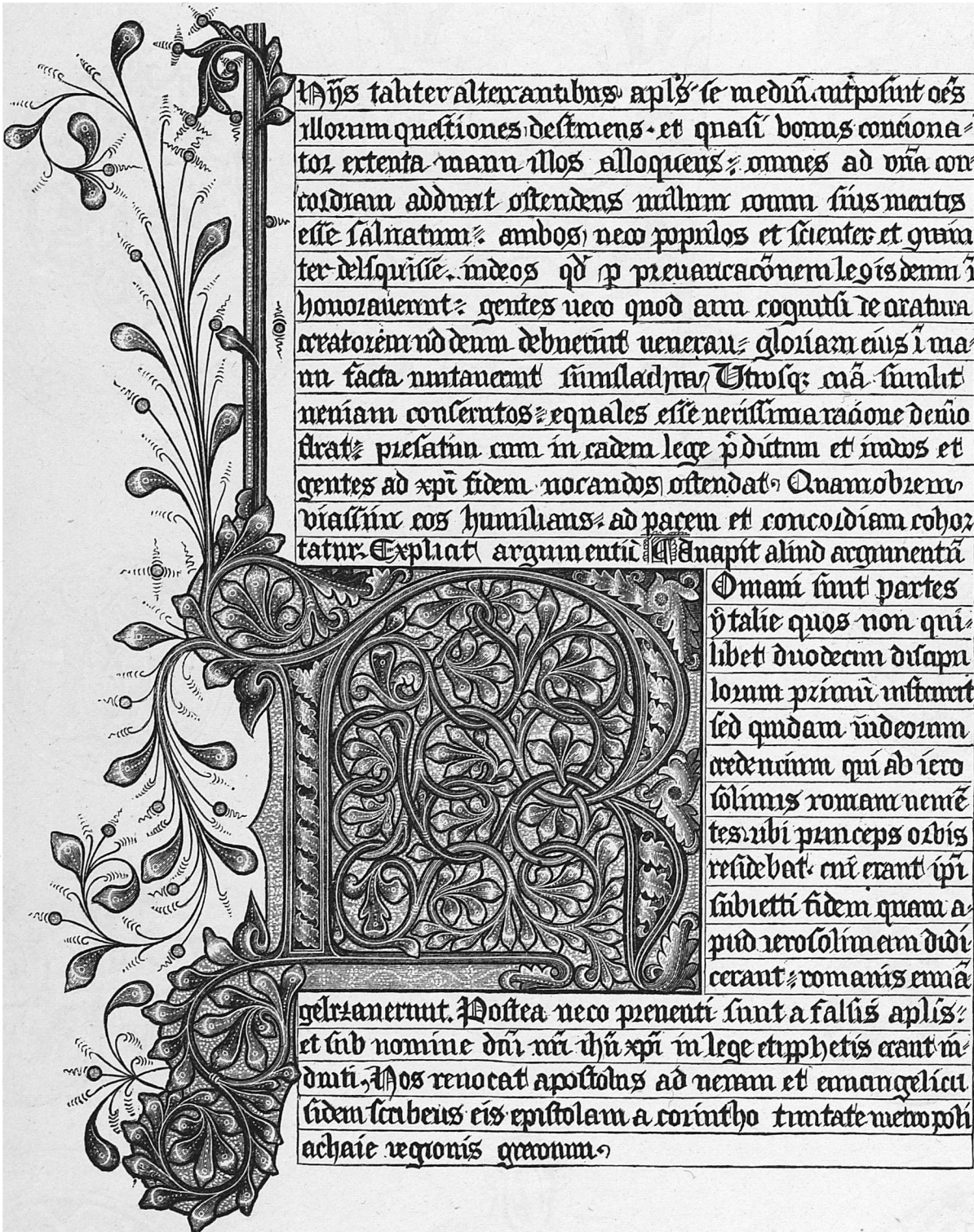
Of all these, the complete border is the richest, and is the form most generally to be found in the MSS. of the fourteenth century.

All the lines employed in design must be flowing and graceful; a great deal of the beauty of an illumination depends upon this. Nothing is more offensive to the eye than a broken outline or scroll.

The illuminator must not overcrowd his composition, for he will gain little by crowding ornament at all. He must seek after repose, simplicity, and elegance.

No ornament or detail must be executed carelessly; each leaf and bud, however small or insignificant, should be finished as if it were the only ornament on the page. The student need never hope to attain eminence in his art unless each thing he does is done with his whole might. One who would become in truth an illuminator must not for one moment think that weeks or months will terminate his study. If it did, the charm which

dwells with the art would be of short duration, instead of increasing, as it ever does, day by day continually. That person is no illuminator who for a time takes up the instruments of the art, to execute a book-mark for a friend, or to adorn some lady's album with gold and color, and then consigns them to their case until some like occasion prompts their use. How different is he, the true illuminator, who toils, yet knows it not, day after day, in every spare hour, and through the night far into the hours of morning, for love of the art itself; who wanders abroad among the works of Nature that he may derive new inspiration; who bears home to his quiet studio plants and flowers, and converts their beautiful forms into the delicate designs which are to adorn the labors of his hands, careless whether other eyes see them or not! Such a man has the true spirit.



ILLUMINATED PAGE FROM A FIFTEENTH CENTURY BIBLE IN THE BRITISH MUSEUM.

The student, while studying this department of art, should experiment with numerous combinations of colors, taking note of those which prove most pleasing for future use. A collection of combinations of colors, made and preserved in a small scrap book, would prove of value for the sake of reference.

The student is recommended not to overdo his ornamental portions, for one is apt to think that the text is secondary to the illumination, and not that the illumination is intended to decorate the text. A rather large margin adds greatly to the beauty of the illumination, and never fails to increase its effect and importance.

The initial letter should not be too large in itself or in its detail, for it will outweigh the border and text: this is to be avoided if possible.

The illuminators of old loved to expend their great-